Characters

Henry	Japanese American. Goes from age 8 to 40. Played by adult throughout.
Mino	Narrator and Henry's best friend. Also Japanese.
Dudley	White teacher.
Shirley	White girl, elementary and high school, played by an adult.
Freddie	White boy, elementary age, played by adult.
Mary Jane	White girl, elementary age, played by adult.
Mariko	Japanese prostitute, early twenties.
Tina	Burlesque dancer, white.
Streetwalker	White, tough-looking, gaudily dressed.
Producer	White.
Carolyn	White girl in white chiffon dress.
Madelyn	Pretty Japanese girl in Playboy bunny outfit.
Angel	Henry's Japanese wife.
Chi Chi	Japan girl, early twenties, good dresser.
Mimi	White, good figure.
Beau	Mimi's boyfriend.
Matron	White, middle-aged.
Leon	Henry's white neighbor.
Mama	Henry's mother. (voice only)
Announcer	At burlesque (voice only)
Minister	(Voice only)
Madame	(Voice only)

Act 1

ACT I

Before the play begins, there is traditional Japanese music, sweet with strains of koto, samisen, Japanese bamboo flutes. Projected on a screen are slides of Japan, peaceful, scenic, of cherry blossoms and Mt˙ Fuji and shrines.

Mino now appears, wearing a Japanese robe, getas (wooden slippers). He squints to give a slanted eye effect and bares his front teeth for an exaggerated buck teeth look. He bows politely three times to the audience.

MINO

Preeze to plesent modern Japanese stolee. You will preeze to enjoy so humble self may give sanks to honorable ancestors. But, ah, so solly, no geishas with fans, no sumo wrestlers, no teahouse under August moon. You will preeze to forgive but also no giggling houseboy, no happy gardener, no gentle Sakini. Answer preeze, why so?

(He bows)

Because I can't stand that crap!!

Mino whips off the robe to reveal himself in yellow tank tops and yellow jeans. He kicks off the getas and

strides around barefoot, coiled and ready to strike like a panther. The slanted eye and buck teeth look is gone.

MINO

(CONT˙)

My name's Mino. This is the real me. That other character's not coming back. Now don't sweat it, this play isn't about me. It's Henry Satomi Kawamizu we're concerned about. No cartoon-faced alien here, no quaint foreigner from the land of cherry blossoms. But an American. A genuine third-generation Japanese hyphen American. My God, is there such an animal, you say? Can it talk? Can it walk? Hell, yes! It can swear, it has hair, it can even run for mayor! This is Be Kind to Japanese-American Week. How lucky can you get? So how many of you have spoken to a Japanese-American lately? Folks, you don't know what you're missing. Tell a Japanese-American a dirty joke and hear him laugh. Give her chopsticks and watch her eat. Call him Jap and see him smile. Ah, not an ordinary smile, not a Pepsodent smile, but a smile of inscrutable proportions. A smile that took generations to develop. And nobody can smile the way Henry Kawamizu smiles. But you can see for yourself. Let's go back to 1948 when Henry is 8 years old. And what do 8-year-olds do in 1948 on a Saturday afternoon? They go to the movies, of course. Here comes Henry now.

Henry enters from stage left wearing a white shirt, jeans and sneakers. He moves as if squeezing through a row of seats in a theater until he reaches near center stage and sits on a cube facing the audience. Mino drifts to a three-ladder complex and watches. On the screen flash movie clips with mustached Henry playing Japanese officers. (If costs do not permit this, slides may be substituted, especially from old war movies of the 1940s.) Dialogue goes like this:

"Look out, Smitty, Zero at 2 o'clock!" Now a sneering voice says: "Hello, Joe, whaddaya know." Sound of rapid machine gun fire, planes diving, roar of aerial dogfights. Same sneering voice: "How do ya like dem apples?" Sound of plane in fatal nose dive. American voice now: "They got Smitty. You dirty Jap. I got my sights on you now." Rat-tat-tat of plane's guns. American's voice again: "I got the Jap. A good Jap is a dead Jap. That's for Pearl Harbor! We'll teach you rats a lesson you'll never forget!" Music of Army Air Corps builds. Again, Henry in film clip appears as a Japanese officer questioning American officer, the Dana Andrews type. "Now, captain, you will tell me what I want to know and confess to your war crimes, or I will not be responsible for your safety." American officer replies bravely: "Even this excruciating case of malaria I am suffering from will not weaken my resolve. I need only give you my name, rank and serial number. . .ah-a-a-a-hhh! You Japs are animals, rotten, cold-blooded animals! You aren't even human! You'll get what's coming to you, I promise you that!" Fade out on film clips or slides, whichever is used.

Henry is now standing. Silhouette of Mama mopping appears behind a scrim.

HENRY

Mama, I'm not a Jap, am I? Freddie Corey called me a dirty Jap.

MAMA

No, you are an American. Red-blooded and 100 percent.

With that, Henry runs stage left and sticks his tongue out.

HENRY

N-n-ya-a-a! My mother says I'm an American. I told you so, you big liar!

Henry now crouches, crawls and shoots with an imaginary rifle. Slides show wartime cartoons of Japs.

HENRY

(CONT˙)

Pow! Pow! Got the Jap, Smitty! Pow! Pow! One more dirty Jap dead. A good Jap is a dead Jap.

MINO

Makes you feel good all over, eh. Nice, patriotic kid.

HENRY

My name is Captain Bill Hansen, serial number. . .a-a-h-h! You Japs are animals, rotten, cold-blooded animals!

A school bell rings.

MINO

Hey, time for school and a little education.

Two white girls and a white boy skip on stage to join Henry. On the screen is a montage of white historical figures: Caesar, Henry VIII, Washington, Lincoln, Napoleon, Custer, Queen Victoria, Custer, Robert E˙ Lee, Mark Twain, Beethoven, Teddy and Franklin Roosevelt, Eisenhower, MacArthur, De Gaulle, etc˙ The four kids stand together with hand over heart.

KIDS

(Sings)

America, America, God shed his grace on thee and crown thy good with brotherhood. . .

(Now reciting)

Our Founding Fathers created the Declaration of Independence, which says that all men are created equal.

Now the kids run to another part of the stage, yelling and jumping.

FREDDIE

(Singsong)

Henry is a goofy Jap! Henry is a goofy Jap!

Freddie slants his eyes with his fingers and bares his front teeth.

MARY JANE

Henry is not a goofy Jap. You stop calling him that, Freddie.

(A beat)

Henry is a nice Jap.

FREDDIE

Shirley, don't you think Henry is a goofy Jap?

SHIRLEY

What's a Jap?

FREDDIE

My father says you can't trust Japs.

HENRY

I don't trust Japs.

MARY JANE

You don't?

HENRY

No, I hate Japs.

SHIRLEY

What's a Jap?

FREDDIE

Let's play Tap the Jap. If you're it, you have to act like a Jap and catch somebody and he becomes the Jap.

MARY JANE

Oh good, I'll be it.

She squints her eyes and bares her front teeth and totters around. The other kids scream and jump. She tags Henry, who does the same caricature act. Then he grabs Shirley around the waist and stares at her for a moment. Now Shirley is it, and she copies the others. Freddie goes behind Shirley and pulls down her panties. Shirley begins to cry.

FREDDIE

Henry did it! Henry did it! Henry pulled Shirley's panties down!

HENRY

I did not.

FREDDIE

Oooohhh! I'm gonna tell Miss Pritchard. Miss Pritchard!

Freddie runs off with Mary Jane and Shirley following. Picture of Jesus with lamb and children flashes on the screen.

HENRY

(Sings)

What a friend we have in Jesus. . .Jesus loves me that I know for the Bible tells me so.

(Reciting)

The Ten Commandments are: Thou shalt have none other gods but me. Thou shalt not worship any graven images. Honor thy father and thy mother. . .

Picture of Buddha takes the place of Jesus. Gongs and Buddhist chants are heard.

HENRY

(CONT˙)

I don't want to, Mama.

Silhouette of Mama behind the scrim.

MAMA

You must, Henry, for your grandfather. Put incense in the bowl in his memory.

HENRY

I can't, Mama, the Bible says no. I don't like Buddha. He looks creepy. I like Jesus better.

MAMA

It won't hurt you to put incense in the bowl. Now hurry before I get angry.

Henry shuffles over to put incense in the bowl. Then he turns and walks toward the audience and kneels.

HENRY

Please, God, don't punish me. I didn't really put incense in the bowl. I just made believe I did. My grandfather believed in Buddha. Does that mean he's not in heaven with you now? I guess so. My mother is Buddhist too. When she dies, will you please take her into heaven? My whole family is Buddhist but me. I'm a Christian. Please, God, do me a favor. Take my family into heaven because it'll be awfully lonely without them. Amen.

Henry gets up, takes a couple of steps.

HENRY

(CONT˙)

Aw nuts. Who wants to go to Japanese school anyway?

Mino stands at the top of the ladder.

MINO

I do.

HENRY

Not me. My mother's forcing me. But I'm playing hooky today. My Japanese name is Satomi, but I hate it.

MINO

My name's Minoru Yamatori.

HENRY

Mine's Henry Kawamizu. I'm an American.

MINO

Me too. But my American name is Clarence, so just call me Mino. But what's wrong with Satomi. You are Japanese.

HENRY

Bad luck, that's all.

MINO

Hey, you should be proud of what you are. Japanese are good people.

HENRY

Oh yeah. They attacked Pearl Harbor without warning, didn't they? They fought dirty. And they were mean. Don't you go to the movies?

MINO

War movies? Nah. I don't like seeing people killing each other and not knowing the reason why.

HENRY

You know white people invented all the good things in the world?

MINO

Who says so?

HENRY

History books.

MINO

Whose history books?

HENRY

History books at my school.

MINO

Those books are giving you the wrong slant on history.

HENRY

If it's in the book, it's gotta be true. If it wasn't true, they couldn't print it.

MINO

You're looking at this with the wrong kind of eyes.

HENRY

I know. I wish my name was Henry Jones.

MINO

You gotta be kidding. Kawamizu is better. That means river water. I can feel the water rushing down the rapids. The power, the grace, the beauty. My name Yamatori means mountain bird. I feel like flying.

Mino jumps from the ladder with a yell, flapping his arms.

HENRY

Jones is better.

MINO

(To the audience)

Can you blame the kid?

Sound of Fifties music is heard. Picture of balloons and streamers, followed by slides of James Dean and Elvis Presley in their best rebel look.

MINO

Hey, hear that? It's the Fabulous Fifties. Man, I dig it. As you can see, Henry is older now. High school. A dance. Girls. Love that music. Henry, big dance tonight. Practice the bop?

HENRY

Got it down pat.

MINO

Lemme see. C'mon.

Henry begins the bop. Mino joins in.

MINO

(CONT˙)

Okay, you pass. Let's dazzle the peons.

They walk around and make like they're entering a large hall. Henry is cautious, tentative. Mino combs his hair grandly, then struts in as if he owned the place.

HENRY

There she is. Shirley. Shirley Drake.

MINO

Take it easy, she's only a girl.

HENRY

Hell, John Moore is dancing with her. Wait a minute, Andy Brown is cutting in. Jeez, he's really holding her tight against his body. Oh, he has his hand on her. . .

MINO

Hey, Bill, I don't want a play-by-play.

HENRY

I think I'll tell Brown to buzz off, you know, face to face.

MINO

You can't do that.

HENRY

Why not?

MINO

You only reach his belly button.

HENRY

Very funny.

MINO

Hey, the guy's a gorilla, King Kong Jr˙ You should see him in the gym after showering. He doesn't even wrap a towel around himself. B-i-i-g-g showoff.

Mino waddles around acting silly.

HENRY

Mino, come here. Mr˙ Dudley is watching you. Oh, oh, he's coming. Ah, that's it, we're in trouble now.

MINO

I'm not afraid of him. I don't like the way he teaches history anyway.

DUDLEY

Well, boys, are we having a good time?

HENRY

Yes sir, Mr˙ Dudley, the music's great. Isn't the music great, Mino?

Mino shrugs defiantly and struts again.

DUDLEY

Karen Leong and Donna Mori are by the punch table. Why don't you dance?

HENRY

Yes, that's a good idea. Come on, Mino, let's dance.

MINO

Don't mind if I do.

Mino takes Henry into his arms and begins dancing. Henry breaks it off, laughing nervously.

HENRY

Funny, he's funny, isn't he, Mr˙ Dudley?

DUDLEY

Clarence, I saw what you did before I came here.

MINO

(In mock horror)

No!

DUDLEY

Yes. You performed an obscene gesture. You are marked down--again.

MINO

Mr˙ Dudley, will you show me the obscene gesture, so I won't commit that error--again?

DUDLEY

Clarence, you will learn to be obedient to authority the way Henry is. I don't know why you're different from the other Oriental students here, but you will conform. Understand?

Mino shows him the finger.

DUDLEY

I saw that, Clarence, I saw that!

MINO

Saw what, teacher?

DUDLEY

This!

He shows Mino the finger.

MINO

Ooohhh! Did you see that, Henry? Mr˙ Dudley gave me the finger. I'm going to tell the principal. Is the principal here tonight? Where's Mr˙ Shepard?

DUDLEY

Be quiet, Clarence, what're you doing?

MINO

Mr˙ Shepard! Mr˙ Shepard! I'm going to report this, a teacher making an obscene gesture. The PTA will hear about this. Mr˙ Shepard!

DUDLEY

Now, Clarence, don't get excited. Henry, say something.

HENRY

(Pointing offstage)

There's Mr˙ Shepard.

MINO

Right!

Mino dashes off stage left, with Dudley following in panic.

DUDLEY

Wait, wait!

Henry decides to follow and nearly bumps into grown-up Shirley, blonde and beautiful, chewing gum, who enters from stage left.

HENRY

Oh, hi Shirley, I almost didn't see you. But how could I not see you, you're so beautiful, especially in the moonlight. I'm glad I didn't bump into you. I'm glad I didn't hurt you. Ah, I'm glad to see you.

SHIRLEY

(Dully)

I'm glad you're glad.

HENRY

Oh, I'm glad you're glad I'm glad.

SHIRLEY

Huh? Oh. Excuse me, I gotta go to the ladies room. I mean, just to wash my hands, you know, that's all.

HENRY

Oh sure. Ah, would you care to dance over in that direction?

SHIRLEY

Dance over?

HENRY

If you're not in any real hurry. I mean, if you're only going to wash your hands.

SHIRLEY

Well, okay.

They begin to dance at arm's length.

HENRY

Nice night for a dance.

SHIRLEY

It's too warm and sticky. I hate muggy weather.

HENRY

Yeah, what a dumb muggy night for a dance.

(A beat)

The records are great. Don't you think?

SHIRLEY

Yeah. Nice.

HENRY

Some of them are mine. I brought Chuck Berry, Pat Boone, the Four Aces. . .

SHIRLEY

Have you seen Ted Evans?

HENRY

When, tonight?

SHIRLEY

Yeah.

Mino has returned and is watching from the ladder.

HENRY

No, I didn't see him. He was terrific in last night's game, wasn't he? Gee, passed for two touchdowns and ran 70 yards for another.

SHIRLEY

Dreamy.

HENRY

You know what my favorite record is? "Sh-Boom." You know, "Sh-boom, sh-boom, ya-ta-ta-ya-ta-ta. . ."

SHIRLEY

Do you know Ted pretty well?

HENRY

Well, I'm the team manager so I get to see a lot of him.

SHIRLEY

Has he ever asked about me?

HENRY

You? Ahhh, well, you mean. . .

SHIRLEY

Does he even know I'm alive?

HENRY

Oh sure. Of course. I know you're alive.

SHIRLEY

Oh, there he is. He just came in. Hmm, he's gorgeous.

She begins to hug Henry as she sees Ted. Henry feels her body pressed against his and is in ecstatic agony. The more she talks about Ted, the more she rubs her body against Henry. In the end, Henry is panting helplessly.

SHIRLEY

(CONT˙)

Ted's so handsome. Gosh, he's like a Greek god. Oh no, he's asking Lena to dance. Darn that Lena, she knows I want Ted. She's glued to his body. Ooohh, Teddy.

Henry is speechless and showing the strains of being embraced by Shirley.

SHIRLEY

(CONT˙)

Why are you shaking? It's not cold in here. And you're perspiring too. How can you shiver and perspire at the same time?

HENRY

It's malaria, an old war disease. You see. . .

Shirley suddenly clamps a hand over his mouth.

SHIRLEY

This is a fast dance. I don't bop.

HENRY

I don't care for the fast ones either. The bop's a stupid dance anyway. Well, I guess you can go to the ladies room now.

SHIRLEY

No thanks. I have to see somebody.

She exits stage left in a hurry.

MINO

Cupid, you got no heart.

HENRY

What happened with you?

MINO

Boy, you should've seen Dudley squirm. I really had him going. He begged on his hands and knees not to say anything to Mr˙ Shepard.

HENRY

See me and Shirley dancing?

MINO

Got a free feel, eh.

HENRY

I think she really likes me.

MINO

I see she's dancing with Ted Evans now.

Henry turns around quickly to look.

HENRY

She wanted to bop with me, but I told her I don't dance the fast ones.

MINO

Oh.

HENRY

These shoes aren't good for dancing anyhow. I need some blue suede shoes.

Mino comes downstage and addresses the audience.

MINO

Well, high school dances are tame stuff for our boy. We're off to bigger and better things. Come on, Henry, nobody will recognize you.

Henry walks furtively with a hand covering his face.

HENRY

What if my mother finds out?

MINO

Who's gonna tell her?

HENRY

Suppose someone sees me and knows my mother too?

Henry suddenly realizes that Mino fits that description.

HENRY

(CONT˙)

Mino, you wouldn't squeal on me?

MINO

That you went to see a burlesque show?

Slides show sleazy exterior of a burlesque house.

MINO

(CONT˙)

Hell, you're 18, and this is good, clean entertainment. Don't worry, we came up the back alley. I bought the tickets. No sweat, man. So what if admission age is 21?

HENRY

If this place gets raided, I'm in trouble.

They sit on stage near a runway. If theater seating allows it, Mino and Henry could sit in the audience. Drums roll, cymbals crash.

ANNOUNCER

(VOICE)

A-a-n-n-d n-o-o-w! Here she is direct from a world-breaking engagement in Paris, France. That red-headed bombshell, that big, beautiful doll with the twin volcanoes, Tina the magnificent! Come on, boys, let's give her a friendly round of applause!

Henry sinks lower. Mino claps and whistles. Tina appears in a cheap-looking ruby-red satin gown. She starts bumping and grinding in old burlesque style. She unzips her gown and off it comes with a wiggle. She dances in bra and bikini briefs. Her dancing is brassy, unsophisticated and funny in a parody of the strip-tease technique. Henry can't help staring.

ANNOUNCER

(CONT˙)

Now Tina wants some big, strong he-man out there to help her take off those long, long gloves. Poor Tina's all pooped out with all that dancing. Tina, find a lucky guy to help you.

Tina wiggles and bumps good-naturedly in unison with the drums and cymbals. She moves back and forth looking. Henry makes himself as inconspicuous as possible. Finally, she stops in front of Henry. She puts a forefinger in her mouth, removes it and points to Henry, who is wide-eyed in shock. He shakes his head desperately, but Tina grabs him by the arm and pulls him up. Mino gives a helping push.

ANNOUNCER

(CONT˙)

Here's the lucky fella. Ah, Tina likes 'em young. Naughty, naughty, Tina.

Tina gives a bump and grind; drums, cymbals accent the action.

ANNOUNCER

(CONT˙)

Okay, fella, take it off.

Henry shakes his head.

MINO

Take it off! Take it off!

Henry shakes a fist at Mino.

ANNOUNCER

Awww, the fella's bashful, Tina. Give him some encouragement.

Drum accompanies Tina she begins to feel Henry's body. Henry is startled, grabs her arms, then reluctantly starts to remove her gloves. Tina gives Henry a bump with her hip and Henry is frozen in shock. Tina kisses him on the forehead

ANNOUNCER

Yes sir, that was Tina. She'll be back later tonight for more exposure.

MINO

Guess who I saw eight rows back to your right?

HENRY

My mother!

MINO

No, no. Dudley.

HENRY

Not Mr˙ Dudley, our teacher?

MINO

The one and only Andrew J˙ Dudley.

HENRY

He saw me.

MINO

He couldn't miss you.

HENRY

My God, he's going to tell my mother.

MINO

Why would he? Then he would have to admit he was here too. Boy, I bet he's jealous of you, up there on the

stage like that fooling around with a beautiful stripper.

Henry is on his hands and knees and moving offstage.

MINO

(CONT˙)

Henry, where're you going? Come back, the show's not over yet. Henry!!

Mino follows stage right and they move upstage a bit. The lights dim to a red glow.

HENRY

Where are we now?

MINO

This. . .is the red light district. Here ladies of the evening ply their trade. Painted ladies with soft veils. Women of easy virtue with the look of virgins.

HENRY

Where?

MINO

Right here.

HENRY

What if my mother sees me?

MINO

Why would she be here--working a side business? Look, there's one over there. Go talk with her.

HENRY

What do I say?

MINO

Talk business. Pure and simple.

Mino pushes him toward the streetwalker.

HENRY

Excuse me, do you have the time?

STREETWALKER

(Unbelieving)

What?

HENRY

Well, you see, I left my watch at home and I thought. . .

STREETWALKER

Wise guy, eh.

HENRY

No, no, ah, I just thought you had a watch.

She shows him both bare arms.

HENRY

(CONT˙)

Oh, I see. Well, the moon's out. Maybe I can tell the time by the moon's position. Aha, ah, the moon's right over there, so that means. . .

STREETWALKER

Give me a cigarette, honey.

Henry searches frantically in his pockets.

HENRY

Ah, I don't smoke.

Streetwalker can't believe this guy and shakes her head.

STREETWALKER

Well?

HENRY

Yes?

STREETWALKER

Anything else you wanna ask me?

Henry clears his throat first.

HENRY

Ah, what's. . .your name?

STREETWALKER

Frances.

HENRY

I know. Frances with an "e" 'cause Francis with an "i" is a boy and you're not a boy. . .are you?

STREETWALKER

Hey, you sure know how to hurt a girl. Okay, feel me.

HENRY

Huh?

She sticks out her bosom, hands on hips.

STREETWALKER

Go 'head.

HENRY

Right here? In the open?

STREETWALKER

Sure. Be my guest.

Henry looks around, then cautiously moves a hand toward a breast.

MAMA

(VOICE)

Henry!

Henry jumps and spins around.

HENRY

Did you hear something?

STREETWALKER

Uh-uh.

Henry tries again with his hand.

MAMA

(VOICE)

Henry!

Henry jumps and looks around again.

HENRY

You see my mother out there?

STREETWALKER

Your mother? What does she look like?

HENRY

She looks like me.

STREETWALKER

Hey, you a cop or something? Vice squad. I don't want no trouble.

HENRY

I'm not a cop, no, no. I'm too short, see?

He measures off his height with hers and shows he's shorter than even her.

HENRY

(CONT˙)

You gotta be tall to be a cop.

STREETWALKER

Yeah, I see what you mean. The cops I tangle with are big and ugly. You're kinda cute. Wanna have some fun?

HENRY

(Politely, as a child)

Yes, please.

STREETWALKER

Got $20.

HENRY

Twenty dollars? Yeah. . .but do you do a 65?

STREETWALKER

Sixty-five?

HENRY

Ah, 66? 67? 68?

STREETWALKER

You talking in code? Listen, I. . .

HENRY

Wait, wait, $20. . .ah. . .

He searches for his wallet.

HENRY

(CONT˙)

I lost my wallet, my money, I had my money in there.

STREETWALKER

Why do I always get the losers?

She exits stage left.

HENRY

I'm sorry. How could I lose it?

Henry runs to a spot to address Mino, who is silhouetted behind the scrim and is using his own hands to make it look like he's making love to someone.

HENRY

(CONT˙)

Mino, I lost my wallet with money and my I˙D˙ card.

MINO

Where'd you lose it?

HENRY

I don't know, that's why I lost it!

MINO

The burlesque theater.

HENRY

Oh no, I have to go back there. Wait, if they find it, they'll blackmail me for sure. Mino, they'll threaten to tell my mother.

Henry runs in a circle and goes on his hands and knees, as if searching in the theater.

HENRY

(CONT˙)

Dear God, if you get me out of this, I promise never to go to a burlesque theater again. Honest to God. Cross my heart. Now give me a sign to show me you care.

Then he puts his hand down on the floor again and makes a horrified face. He lifts his hand, sticks out his tongue and almost gags. He takes out a handkerchief to wipe his hand.

ANNOUNCER

(VOICE)

And now Tina wants some big, handsome stud to help her remove her. . .unmentionables.

Henry, on his knees, reacts.

ANNOUNCER

Any volunteers?

Henry, in his haste to leave, jumps up.

ANNOUNCER

Well, well, we got a live one. Grab him, Tina, before he changes his mind. He's a shy one, Tina, let's make him feel at home.

Suddenly the light over Tina and Henry go out. There are whistles and howls. Then police whistles. And a voice: "Police, this is a raid."

HENRY

Ooooohhhh nnnoooo!!

Henry scampers around the stage and bumps into Tina. Then from opposite ends they squeeze into the three-ladder complex, facing each other nose to nose.

TINA

This is my hiding spot.

HENRY

Can I please stay here too? I won't make any noise.

TINA

No, you can't. You're breathing my air.

HENRY

I won't breathe. I'll hold my breath. I promise.

TINA

I don't believe you. Promises, promises, that's all I get. My boyfriend says he's gonna marry me and then he runs off with a sailor. Who you gonna believe?

Henry can't hold his breath any longer. He exhales and inhales deeply.

TINA

(CONT˙)

You see, lies, lies, lies.

She bites him on the nose. More police whistles. Tina runs offstage. Henry secretively climbs up the ladder on one side and climbs down another ladder to escape. Mino, who's been watching from another part of the stage, comes stage center as school bell rings. Dudley, Shirley and Henry enter for class.

DUDLEY

Today, class, we will discuss printing. In the 15th century Johann Gutenberg invented the first movable type in the world.

Mino raises his hand.

DUDLEY

(CONT˙)

What is it, Clarence?

MINO

Gutenberg was not the first to invent movable type.

DUDLEY

He did too. It says so right here in this history book.

MINO

Wrong. Printing from movable type appeared in China and Korea as early as the 11th century. A Chinese, Pi-Sheng, developed type characters from hardened clay.

HENRY

Come on, you're making all this up.

DUDLEY

Exactly.

MINO

Oh no. The Chinese also led the world in the discovery of ink, among other things. Wei Tang perfected an ink from lampblack in 400 A˙D˙ So you see, that history book is not worth the paper it's printed on. And by the way, who invented paper?

DUDLEY

(Arm raised)

I know, I know. It is a known fact that the Egyptians invented paper.

MINO

Wrong! The Egyptians used papyrus, not paper. The real inventor of paper was Chinese, T'sai Lun, in the year 105 A˙D˙ T'sai Lun, Pi-Sheng, Wei Tang, these are names we should know too.

SHIRLEY

Gee, sounds like Chinese food. I love Chinese food.

HENRY

Mino, we don't have to learn about those guys.

MINO

Well, what about Basho?

SHIRLEY

What's a Basho?

MINO

Tell her about Basho, teacher.

DUDLEY

Basho? Basho? Who knows what's a Basho?

MINO

Basho was Japan's great 17th century poet monk who wrote haiku.

DUDLEY

Never heard of him.

HENRY

Yeah, Mino, he's a nobody.

DUDLEY

Now if you're talking about real poets we have Wordsworth, Keats, Shelley, Browning. . .

MINO

Yeah, yeah, and we study the Hapsburgs and the Tudors, but what about the Tokugawas, the Ching dynasty, the Meiji period.

DUDLEY

All Greek to me.

MINO

Yeah, your view of history is too narrow and prejudiced to be of honest value to this class.

DUDLEY

You can't talk to me like that, you, you, Mongolian idiot!

MINO

That's it, man! That term, Mongolian idiot, to describe those people afflicted with certain physical defects, is nothing but a racial slur. The proper term is Down's Syndrome. The only idiot in this room is a Caucasian idiot and you know who I mean.

DUDLEY

You're sick, Clarence, you need help, you don't behave like your own people. I'm reporting you to the principal, and the principal, as we all know, is no longer Mr˙ Shepard.

MINO

Don't bother. I'm leaving this place. This isn't the Dark Ages. It's 1958. And I'm going out to get my own education.

HENRY

Mino, it's two weeks before graduation.

MINO

Who cares!

Mino exits.

HENRY

He's mixed up, Mr˙ Dudley.

DUDLEY

You're a good boy, Henry, a credit to your people.

Dudley pats Henry on the head. School bell rings. Dudley, Henry and Shirley exit. Mino climbs the ladder complex.

MINO

When Henry became free, yellow and 21, he was still a practicing celibate. So he decided to do something about that.

Henry enters nervously. He fidgets, looks around suspiciously. He jumps when the Madam speaks.

MADAME

(VOICE)

Hiya, big fella, looking for a good time? Got just the girl. Oh, we got beauties here. Strictly first class. After you finish, I'll give you some trading stamps. A guy like you can fill a book in no time. Now go to Room 7, I got a real surprise for you.

Henry walks to another part of the stage and sees a kimono-clad figure with her back to him. She turns quickly with a smile on her face. Her smile dissolves.

HENRY

Who're you?

MARIKO

I work here.

HENRY

You the maid?

MARIKO

You kidding? What do you want?

HENRY

Oh, ah, I came to fix the TV set.

MARIKO

What TV set?

HENRY

Oh, I thought there was one in here.

MARIKO

Where are your tools?

HENRY

I forgot them in the truck. I'll go get them.

MARIKO

Hold it. You came for some action.

HENRY

Okay, maybe I did, but. . .you Japanese?

MARIKO

Why?

HENRY

'Cause I wanna know.

MARIKO

What are you?

HENRY

Me? I'm Chinese.

MARIKO

You don't look Chinese.

HENRY

Sam Chun, that's me.

MARIKO

Well, I'm Japanese. My name's Mariko.

HENRY

Aha, I thought so. I'm really Japanese but I said I was Chinese, 'cause I knew you were Japanese and I knew you would say you were Chinese if you thought I was Japanese.

MARIKO

You on drugs? I don't fool around with guys on drugs.

HENRY

Hell, doing it with you is like doing it with my sister.

MARIKO

You got a sister?

HENRY

No, but that's beside the point. It's still incest in my head. What's your real name? Not Mariko.

MARIKO

So I made it up. Why should I tell you?

HENRY

Your family know what you're doing?

MARIKO

Don't be stupid. Your mother know you're here?

HENRY

(Startled)

Do you know my mother?

MARIKO

Of course not.

HENRY

Well then, don't bring my mother into this, she's a nice lady.

MARIKO

Yeah, then how come she gave birth to you?

HENRY

Oh, you are cold.

MARIKO

The white guys think I'm hot stuff.

HENRY

Yeah, who wants a Jap whore?

MARIKO

What'd you call me?

HENRY

How can you do this?

MARIKO

Hey, who are you to look down on me? You Japanese guys are the worst. You fool around with white whores and think it's terrific. But you can't stand seeing a Japanese girl doing this, can you? All your insides get knotted up when you see me. I don't care what you think of me. I got more honesty in my little finger than you got in your whole body. If I told how much money I make in a month in a place like this, you wouldn't believe me. I'm not dumb. You don't think I enjoy doing it with the creeps who come here, do you? I don't feel a thing, not a damn thing. But I make 'em think I do. Makes them feel like a big man. And they tip me

good. So I practice a little psychology, maybe I should get a degree.

HENRY

I didn't mean it, what I called you.

On the screen flash slides of Mariko as a homecoming queen with bright eyes and a radiant smile. Another time, another place now long ago for Mariko.

MARIKO

I wasn't born a whore, you know. Once I was a homecoming queen. And I was real crazy about this guy. One night he brought four of his friends with him, and we went out for a drive. Then he wanted to share me with his pals, and I thought the best way to be popular was to lay down with the guys and give 'em what they wanted. What junk 17-year-old girls get in their heads. All that action in the back seat of a Chevie. A '55 green Chevie. I remember that. There was a big hole in the upholstery and I kept pulling out bits of sponge from the hole while they were doing it to me. You know I don't remember the faces of those guys now. Thank God for that. But I can still hear their grunts and other animal noises. God, they sounded funny. I made a mess of the floor with all the sponge.

MARIKO

(CONT˙)

But I got pregnant. Who knew who the father was. I think that really killed my mother. I mean, that really made her sick, you know, and I think. . . she killed herself. I was the one that got pregnant and she died. That was stupid. That didn't make sense what happened. Just that one time I let those guys. . .so you learn. Now I'm the one who's gonna come out ahead. I'm saving all the money I can. I already got a swell place up north I'm gonna buy. A ranch. You can really get away from people there. And the air's so clean. And I'll ask my father to come and stay with me and help take care of my little boy, 'cause he needs a man to help him. Daddy, you gotta come. See, in 3-4 years I'll be set. So who has the last laugh, huh? Who has the last laugh?

HENRY

You do, Mariko, you do. Goodbye.

Henry exits to another part of the stage. Mino, on the ladder, has been watching.

MINO

Yeah, Henry went to college too. Thought he'd be a professor with tweed jacket, pipe, the whiz of the academic world. But what good are books when your head's full of dreams? He quit to join. . .

HENRY

(Singing)

This is the Army, Mr˙ Jones. No private room or telephone. . .

MINO

That's right. Private Henry Kawamizu Jones was doing his duty for God and country.

Henry begins marching to cadence awkwardly.

MINO

(CONT˙)

Hup, two, three, four, hup, two, threee, four. Ten-hut! Left face!

(Henry turns right.)

Right face!

(Turns left)

Handsalute!

(Pokes finger in his eye)

Henry makes an about face but spins in a circle. He smiles stupidly, marches again when Mino counts cadence. He mops at the appropriate time.

MINO

Hup, two, three, four, hup, two, three, four. Yeah, those were peaceful years, 1961 and 62. All Henry had to tangle with was a mop cleaning up the mess in kitchens and latrines. And the Army knew just where to send Henry--north to Alaska.

(Sings)

Where the deer and the Eskimos play, where seldom is heard a discouraging word. . .

HENRY

S-s-s-h-hi-i-i-t-t-t!

MINO

. . .and the skies are not cloudy all day. And it came to pass on one of those cloudless nights that Henry looked up and saw his star in the heavens, and it beckoned him to Hollywood. He was going to fulfill his destiny by becoming a movie star. There he goes now to meet a producer.

Producer has already come with a manicurist. They are sitting.

PRODUCER

All right, my time's valuable, what've you got for me?

HENRY

Well, sir, I'd like to do something from Shaw's "Major Barbara."

PRODUCER

War story, eh? Okay, shoot.

HENRY

No, not a war story.

PRODUCER

It's about the Army, ain't it?

HENRY

Yes but. . .

PRODUCER

Shaw. Irwin Shaw wrote it.

HENRY

No. George Bernard. You see, it's about a group of people in the Salvation Army.

PRODUCER

Hold it! Hold it! Salvation Army? No, no, no, no. No religious pics. De Mille did it all.

HENRY

Something from "Romeo and Juliet" then.

PRODUCER

(Laughing)

A joke, huh. You just told a joke. Can you just see an Oriental Romeo making love to a blonde Juliet?

HENRY

Yeah, I can see it.

PRODUCER

Wait a second, hold your chopsticks! I got just the thing for you. Perfect, absolutely perfect.

HENRY

Yes, yes. . .

PRODUCER

Chinese cook in a western. He says things like, "Missy not home now. Miss velly mad at you. Missy say you get hossy chop, chop." Okay, try that.

HENRY

(Embarrassed)

Missy not home now, Missy very mad at. . .

PRODUCER

Cut! Cut! You're Chinese, remember. Don't say "very." It's "velly, velly." Hell, I can do it and I don't even have slant eyes.

Producer enjoys his small joke and laughs. The manicurist joins in.

HENRY

I don't think I'm right for the role.

PRODUCER

Suit yourself. We might have a call for Chinese coolies for another western on railroads. Maybe we'll do another war flick. You know I think it's time for a spectacular Korean War movie.

HENRY

You see, most Asian roles are about foreigners. I was thinking more in terms of roles about modern Asian-Americans. I don't even speak Japanese.

PRODUCER

Well, you better learn fast. We get calls for foreign Oriental parts sometimes so practice the "ah so" bit. Gotta go.

Producer and manicurist exit.

HENRY

Ah so, you likee, chop, chop. I wanna throw up.

MINO

Who wants an Asian Robert Redford? They got the real thing.

HENRY

If I were white, I could be another Olivier or Brando.

His imitation of Olivier and Brando in the following is amateurish.

HENRY

(CONT˙)

I kiss'd thee ere I kill'd thee; no way but this, killing myself, to die upon a kiss.

Henry falls melodramatically to the floor. Then suddenly, he is on his knees.

HENRY

(CONT˙)

Stella! Stella! I coulda been champ! I coulda been somebody!

MINO

Bravo! Bravo!

Henry bows with a flourish.

MINO

(CONT˙)

The trouble with you is that you want to be a WASP. But you're a Japanese-American Protestant. And that spells Jap. You can't escape it.

HENRY

That's what you think, I'm going to make it in the white man's world. I have to prove to myself that I'm as good as they are. I'm going to be whiter than white.

MINO

Who says they're better than you in the first place?

Henry moves to another part of the stage. Henry faces the audience and acts as if he's looking into a full-length mirror. Checks his tongue and teeth. Flexes his muscles and poses a la Atlas. On the screen flash slides of Yankee Stadium and the crowds in the stands. Mino sits at the top of the ladder and becomes a baseball announcer.

MINO

Here we are, folks, in the World Series between the New York Yankees and the Brooklyn Dodgers. This is it, the seventh and deciding game, bottom of the 9th inning.

Henry warms up with an imaginary bat.

MINO

(CONT˙)

The Bums are leading 6 to 3. The bases are loaded. Woodling on third, Mantle on second, Berra on first, and here he comes, ladies and gentlemen, here he comes. . .Henry Kawamizu.

Tape of the stadium crowd roaring.

MINO

(CONT˙)

Lifetime batting average .425, Most Valuable Player four times. And in this series batting an incredible .690. Six nine zero. Here he is, stepping up to the plate, the crowd is going wild. Henry Kawamizu digs in. Heres the pitch by Carl Erskine. Strike one!

Henry plays it cool, wiggles his body, swings his imaginary bat.

MINO

(CONT˙)

Woodling, Mantle and Berra take their leads. Erskine takes the full windup and here's the pitch. Strike two! Can Henry do it? He's already hit three homers in this game to account for all the Yankee runs. Wait, am I seeing right? Yes, yes, I believe Henry Kawamizu is pointing to dead-away center field. He is pointing to center field. Shades of the old Bambino, Henry is motioning that he is going park the next pitch over the center field wall. All right, Erskine winds and pitches.

(Tape of the crack of the bat against a ball.)

MINO

(CONT˙)

There's a fly ball hit into center field. Going back is Snider, back, back, a way back. Snider's up against the wall. And the ball's over. It's a grand slam home run by Henry Kawamizu, the Yankees win the World Series, the score 7 to 6.

Henry parades around the bases bowing to the crowd, taking in the cheers.

MINO

(CONT˙)

It's the most incredible display of power I have ever seen. Henry Kawamizu is the hero, the All American hero of America's greatest pastime.

The crowd dies away, Henry moves to another part of the stage.

HENRY

I know what I'll do. I'll write my own screenplay with me as the hero.

Henry takes out a typewriter and begins typing furiously.

HENRY

(CONT˙)

The genius is at work. Go, genius, go!

Henry now reads from the typed copy.

HENRY

(CONT˙)

Henry, don't torture me this way. You know I can't live without you. I love you, I love you, I. . .

A beautiful blonde appears and is behind Henry. She continues the dialogue caressing his body, head, face, mussing his hair.

CAROLYN

. . .love you. You are the lover of my precious body.

She begins to remove his shirt.

CAROLYN

(CONT˙)

Ohh, even your beautiful sweat drives me wild. Ooohhh!

HENRY

My dear, please control yourself. Remember there are millions like you and only one of me.

CAROLYN

You've got charisma, animal magnetism!

HENRY

They don't call me Mucho Macho for nothing.

CAROLYN

Kiss me, love me, thrill me.

HENRY

Get ready for the most ecstatic moment of your life, you lucky female you.

He poses a la Atlas.

CAROLYN

Oh, you're too, too magnificent.

HENRY

Come to papa.

Carolyn shrieks in ecstasy and leaps onto Henry, legs wrapped around his waist. He holds her and whirls her around, long blonde hair streaming outward.

CAROLYN

Oh, oh, oh, oh, my goodness. Oh, what are you doing to me, oh, I love it, do it some more, oh yes, oh yes, oh baby, oh, oh, oh, OOOOHHHH!!!!

Henry lets out a fiendish laugh.

HENRY

This is just a small sample of things to come, my dear!

CAROLYN

I can't take it anymore, honey, you're too much for me, too, tooo, tooo mmuuucchh!!

HENRY

One more time!!!

CAROLYN

Oh, Henry, please stop, you're driving me wild. Ooohh, I'm going to faint! Oh, oh, oh, ooohhh!

She faints in his arms.

HENRY

Poor child, no woman can outlast me one on one. What beastly stamina I possess, what unholy passion, what supernatural technique.

CAROLYN

Please don't ever leave me, Henry dear.

He lets her down and she slides to the floor hugging his leg.

HENRY

That's what I want to talk to you about, dear Carolyn.

CAROLYN

Don't say it, please.

HENRY

The time has come for me to leave you, lollipop of my heart. I'm just too wonderful to be tied down to one woman all my life. There are so many hungry little souls like you who need to have their lives blessed by my radiance.

CAROLYN

I won't share you with anyone. I'll die first.

Madelyn bursts in wearing a Playboy bunny outfit.

MADELYN

Henry, why did you leave me? I love you, I can't live without you.

CAROLYN

Who's the yellow bunny?

HENRY

A pitiful Japanese girl who finds me irresistible.

MADELYN

Who's the white lily?

HENRY

A royal princess who can't live without me either. Madelyn, Carolyn. Carolyn, Madelyn.

MADELYN

I won't give him up.

CAROLYN

He's mine.

The two girls fight with Henry in the middle. He is being pummeled to the ground.

HENRY

I know I'm worth it, but you're killing me!

In the fury of the battle the girls whirl offstage. Henry crawls to the typewriter.

HENRY

Beautiful. Weird. But beautiful. Stupendous. Love it, love it.

He is typing furiously again.

HENRY

(CONT˙)

I'm going to get an Oscar for this. No, no, please no autographs. Hand cramps are definitely plebian. . .We want you for this role, Henry, only you can play it. It's about. . .

Producer has emerged.

PRODUCER

. . .the second coming. You are the salvation of this depraved and sinful world. You lead the masses in a new religious movement.

HENRY

Do I have to wear a beard? No beard, understand. Can't hide this marvelous face.

PRODUCER

We don't want Troy Donahue, we don't need Tab Hunter. Nobody, absolutely nobody can do this role but you.

HENRY

Listen, baby, I call all the shots. Eight million dollars and 50 percent of the gross, and I pick my own cast.

PRODUCER

Anything your heart desires, Henry. Just say the word.

HENRY

I want Streisand for my wife, Raquel for my mistress and Garbo for my mother.

PRODUCER

You got 'em.

HENRY

You asked them already?

PRODUCER

I asked? They asked. To tell the truth, they begged. Garbo will come out of retirement just for you.

HENRY

Dear Greta, send her a dozen yellow roses.

PRODUCER

Time and Newsweek have devoted a whole issue on you--the Golden Man with the Golden Touch.

HENRY

What's the big scene, the moment of triumph?

PRODUCER

You get in a life and death struggle with the Devil.

HENRY

The Devil! Sir Lucifer, Satan in Satin!

PRODUCER

Henry, this picture will go down in history as the greatest ever made and you the greatest star of this Creation.

HENRY

And to think I used to play Japanese gardeners, Chinese laundrymen, houseboys, cooks. . .once I even played an epileptic Eskimo.

PRODUCER

The world is at your feet, Henry. The greatest lover, the bravest warrior, smarter than Einstein, wittier than Shaw, more honored than Homer or Socrates. Mankind's greatest hero!

HENRY

I want thunder.

(Deafening thunder)

I want lightning.

(Lights flash)

I want. . .

The phone rings. Henry pauses, then rushes to the phone.

HENRY

(CONT˙)

Hello. . .yeah. . .TV commercial. . .Chinese waiter doing frozen pizza bit. . .I'll be right down.

Henry exits and Mino appears. We hear the wedding march now.

MINO

Guess what's going to happen to Henry next?

Mino runs offstage yelling, "Henry, Henry."

CURTAIN

END OF ACT I

Act 2

ACT II

The wedding march is played again softly. Henry walks in from stage right in his white shirt and jeans. A white woman, well-dressed and matronly, comes up to him.

MATRON

Hello, so nice to see you. Are you a friend of the bride or groom?

HENRY

I don't know.

MATRON

Oh, Well then, perhaps you're a friend of the minister?

HENRY

I don't think so.

MATRON

Where are you from?

HENRY

Los Angeles.

MATRON

No, I mean, where were you born?

HENRY

Los Angeles.

MATRON

Well, that's too bad. What I mean is I've just returned from the Orient, and I just wanted to tell you how beautiful your country is and how much I enjoyed your people. You are. . .

HENRY

I am. . .?

MATRON

You know. . .

HENRY

No, I don't.

MATRON

You are what? Vietnamese, Chinese, Thai, Cambodian, Korean, Japanese, Nepalese, Burmese, Indonesian or. . .

HENRY

None of the above. I'm an American.

MATRON

Oh, you silly boy.

(Laughing)

Oh, you silly, silly boy. Silly, silly, silly. . .

The woman laughs as she exits stage right. Wedding march gets louder now and Angel enters from stage left. She's dressed in baggy, wrinkled slacks, wrinkled blouse not tucked in, shower cap and radio earphones. A veil is over her face. She carries a plastic bouquet of flowers and the New York Times under her arm. She meets Henry at center stage.

MINISTER

(VOICE)

Do you take this man to be your lawfully wedded husband, etcetera, etcetera.

ANGEL

I do.

MINISTER

(VOICE)

I now pronounce you husband and wife.

Henry raises his hand, waving it, trying to attract attention.

HENRY

Your honor, Mr˙ Reverend, sir, your excellency. You didn't ask me if I wanted to marry her.

MINISTER

You don't count. You may kiss the bride.

Henry lifts the veil and is shocked.

HENRY

Who are you?

ANGEL

I'm your wife.

She takes off the veil and moves across the stage to sit on a platform and read the newspaper. Henry sees Mino.

HENRY

Thank God, you're here.

MINO

I'm always here.

HENRY

How could you let me marry her? I never saw her before in my life. How can I be married to someone I don't know?

MINO

People do it all the time.

HENRY

But I don't remember a thing.

MINO

The shock of getting married must have brought on amnesia.

HENRY

Amnesia! Amnesia! Sure, that's it! Who slipped me the milk of amnesia?

MINO

Forgetting things, losing them in the unmapped frontiers of your brain, that's part of life.

HENRY

But how can I forget my wife? She's Japanese, isn't she? How come I married a Japanese?

MINO

Stranger things have happened.

HENRY

Shirley Drake, my high school flame, her I would've married. But not this one. How did she trap me?

MINO

You were teaching Sunday School. She was teaching Sunday School. You were in the church bowling league. She was in the church bowling league. What could be more natural?

HENRY

What kind of person is she?

MINO

You'll have to find out for yourself.

HENRY

What's her name?

MINO

Angel.

HENRY

Angel. Maybe she's sweet as. . .

ANGEL

(Whining)

Henry! Henry!

He goes to her, grabs the paper from her, sits and reads.

HENRY

What do you want?

ANGEL

You do the wash tomorrow and take care of Rex.

HENRY

Me wash the clothes? Who am I, the maid?

ANGEL

Listen, turkey, I work from nine to six Monday through Friday, and you're just an unemployed actor. I bring home the pork chops and you collect dust. Need I say more?

HENRY

All right, all right, just don't be sorry when you come home and find me drowned in the washing machine.

ANGEL

I'll be at mother's tomorrow. Make sure Rex doesn't mess up the house.

HENRY

By the way, where's the mutt?

ANGEL

What mutt?

HENRY

Rex.

ANGEL

How dare you call our son a mutt?

HENRY

Just a moment ago I was a carefree bachelor. Now I have a lousy kid named Rex and a wife that looks like yesterday's garbage. Who says there's a God?

ANGEL

I'm taking Rex with me to mother's for dinner tonight. You can have TV dinner at home. I know you won't go to mother's.

HENRY

You damn right. She'd poison me. She's not real. Yeah, I remember her now. Why doe she always wear a box of Wheaties in her hair? And she's not even Buddhist. She's in some crazy sect that believes people are reincarnated as telephones.

Henry caresses the phone.

HENRY

(CONT˙)

What were you before, O medium of gossip and bearer of bad tidings. Speak!

The phone rings and Henry leaps back startled.

ANGEL

Well, answer it, dummy.

HENRY

(Picking up the phone.)

Hello. Yes. Just a minute. A guy named Adams wants to speak to you.

ANGEL

(Sweetly)

Oh hello, Mr˙ Adams. Yes. Aha, aha.

(Laughs daintily)

Oh, Mr˙ Adams, you're so clever.

Henry is amazed at this conversation and mimics her.

ANGEL

(CONT˙)

I'll be happy to. Yes, oh no trouble at all. That's right. Oh, how sweet of you. You always know the right thing to say. Oh certainly. Yes, fine, bye bye.

HENRY

Who was that?

ANGEL

My boss. I have to work on Sunday.

HENRY

Sunday? I thought you were going to take me out Sunday. I can't stay cooped up in this house all the time. You promised me we were going to the zoo.

ANGEL

You want to go to the zoo?

HENRY

Yeah.

ANGEL

You want to see the animals?

HENRY

That's right.

ANGEL

Then go eat a banana and look in the mirror.

Angel sits and reads the newspaper. Henry goes to another part of the stage to meet Mino and sits beside him.

MINO

Angel doesn't mind you going out like this?

HENRY

Hell, she's got nothing to say about it. Who do you think is lord and master, huh? Who's king of the castle?

MINO

King Henry!

HENRY

You got it!

MINO

I gotta admit married life suits you.

HENRY

Suits me? Suits me? I wear a 39 short and marriage is a 46 long.

MINO

It's not all bad. What about all that free and legal pillow talk?

HENRY

Pillow talk? Oh, you mean S-E-X. With Angel it's like. . .

ANGEL

(Calling out)

I'm going to bed early tonight.

Angel is now sitting on the platform with her legs stretched out in front of her. Henry runs in.

HENRY

I'm ready.

ANGEL

For what?

HENRY

S-E-X.

ANGEL

I meant exactly what I said. I'm going to bed early to sleep.

HENRY

Since I'm here we might as well. . . don't you think?

He winks at her.

ANGEL

Stop winking at me. Makes me feel yuckie.

HENRY

I promise I'll be good.

ANGEL

That's what you said the last time.

HENRY

I don't take long, you know that.

Angel rolls her eyes upward.

ANGEL

I know, I know.

HENRY

Well?

ANGEL

Oh, all right, but I have to get up early tomorrow.

Angel opens up the newspaper and her legs at the same time.

HENRY

Angel?

He snuggles closer to her.

ANGEL

Yeah.

HENRY

Blow me.

She quickly brings the paper down.

ANGEL

What?

HENRY

Please.

ANGEL

I don't want to. It's abnormal.

HENRY

Who's going to know but you and me, huh?

ANGEL

You always ask me to do that.

HENRY

Just a quickie.

ANGEL

You and your quickies. Nobody can accuse you of being a minuteman.

HENRY

Of course not.

ANGEL

You're done in 30 seconds.

HENRY

Now, now, must not be nasty.

ANGEL

Oh, I give up.

Henry braces himself in anticipation.

HENRY

I'm ready.

Angel takes a deep breath and literally blows on Henry's face. Henry reacts with pleasure.

HENRY

Thanks.

ANGEL

I hope you're satisfied.

HENRY

A-a-a-n-n-g-g-e-e-l-l.

His voice is seductive. Angel slowly looks at him.

ANGEL

(Warily)

What?

HENRY

How 'bout now with some whipped cream?

ANGEL

Oh God, you're sick!

HENRY

What'd I say?

ANGEL

I married a weirdo.

HENRY

What, weirdo? I'm your husband.

ANGEL

Sick, sick, sick, sick. I'm taking Rex and going to mother's. The next time you'll want me to suck your big toe.

HENRY

Would you?

Angel screams and exits in a hurry. Henry goes to Mino.

HENRY

(CONT˙)

That kid of ours, Rex, is 4 already and he's still sucking Angel's breasts. I told Angel, "Your breasts belong to me. They are sex objects and I want them for myself. Rex gets the baby bottle." But she just laughed and shoved the baby bottle in my mouth. Well, what's a guy to do?

MINO

You could. . .

HENRY

Here's what I did. I went to this computer place, you know, and filled out the forms. Likes, dislikes. Favorite sports, hobbies, all that junk. I didn't tell them I was married, of course. And they matched me up with my ideal mate. Foolproof, they said.

MINO

Computers can do anything nowadays.

HENRY

Listen to this. Her name's Chi Chi Date.

MINO

Chi Chi Date. Interesting name.

HENRY

Chi Chi, well, she must have hot tamale blood. And Date is her last name. D-A-T-E. Date. Maybe that's English.

MINO

Could be.

HENRY

Wish me luck.

Henry moves to another part of the stage.

MINO

He who fools around with someone other than wife only screws himself.

A pretty Japanese girl in a simple kimono enters, sees Henry and goes to him.

CHI CHI

Henry Yamatori?

Henry turns and he is surprised.

HENRY

Ah, yeah, that's me.

CHI CHI

Hajimemashite, yoroshiku. I am Chi Chi.

HENRY

Chi Chi Date?

CHI CHI

Hai. But last name is Da-te.

HENRY

Dä-te? D-A-T-E is. . .

CHI CHI

Japanese name. Dä-te.

HENRY

Stop the computer! What about Chi Chi?

CHI CHI

Chieko desu. Chieko Dä-te.

HENRY

Chieko?

CHI CHI

Yes. American friends call me Chi Chi. Okashi desu ne?

MINO

Computer, you got no heart.

CHI CHI

Something wrong?

HENRY

(Shaking his head)

Yeah. Is my head screwed on right?

CHI CHI

Nani?

HENRY

Hold it. No mo' spee-kee Japanee, okay? Me no un-na-stand. You spee-kee Ing-gu-leash.

CHI CHI

You are Japanese but don't speak Japanese.

HENRY

That's right. You got it. 'Cause I'm an American, see? I don't bow down to the emperor. I don't even like him. Catch on? I love America.

CHI CHI

I like America too. Thatsu why I like to find nice American boy.

HENRY

Then why are you wearing a kimono? People stare, you know.

CHI CHI

This is for bon odori. You know?

HENRY

Bon odori? Sure, I'm no dummy. That's the Buddhist dance festival for the dead.

CHI CHI

You are so smart, Henry, and very nice looking.

HENRY

Yeah? You should hear what my mother-in-law calls me.

CHI CHI

Mother-in-law?

HENRY

Ah, ah, hmmm, oh, my mother's in law. That's right. My mother is a lawyer.

CHI CHI

Oh good. I am so happy computer pick me for you.

HENRY

I don't blame you but. . .

Sounds of drum and music of bon dance builds.

HENRY

(CONT˙)

What's that music?

CHI CHI

Time for bon dance.

Several dancers in kimonos and Noh masks come out dancing gaily.

CHI CHI

(CONT˙)

Please dance too.

HENRY

I can't do that. I'm a Protestant.

CHI CHI

Thatsu okay. Even white people dance. I bring kimono for you. Please try.

HENRY

But I don't dance the fast ones.

CHI CHI

Please.

Henry is finally persuaded to wear the kimono.

CHI CHI

Now we dance too. Easy, see.

The two of them join the group. Henry tries to be inconspicuous and is embarrassed. Eventually the dancers and Chi Chi exit, and Henry goes to Mino.

HENRY

Chi Chi's a cute girl, but strictly F-O-P.

MINO

You mean F-O-B. Fresh off the boat.

HENRY

No, I mean F-O-P. Fresh off the plane. These Japanese nowadays got dough, man. They don't mess around with rinky-dink boats. Her father's a business executive in Nagoya. Her brother's with the Tokyo Stock Exchange. And her sister's married to some doctor in Osaka.

MINO

Good thing you broke off with Chi Chi. Second-rate family.

HENRY

I didn't break it off yet.

MINO

Why not?

HENRY

She wants to get married. The thing is I know how badly she wants to live in America, so I don't know whether she really loves me or is using me to get the papers to stay here.

MINO

What's the problem? You're married to Angel and you don't care for Chi Chi anyway.

HENRY

But I still want to know.

MINO

Male ego.

HENRY

No. It's just that can you see me married to her and all her Japanese friends come over yakking it up and I don't know if they're talking about me or the weather. We come from two different worlds. I like Glen

Campbell, Olivia Newton-John and Linda Rondstadt. She goes for Mozart, Chopin and Brahms. I'm Protestant and she's Catholic. How can that ever work? But worse of all, people will think I'm one of them. Is it my fault I look like them? Is it my fault there was an error in my birth?

Chi Chi enters, subdued and drifting. Henry goes to her.

HENRY

(CONT˙)

So that's it, Chieko. I won't see you again. That computer thing was just for kicks. It was all a joke.

CHI CHI

American joke? How come I don't laugh?

HENRY

You miss the point. I could've strung you along, played it cute and screwed the hell out of you. Then the joke would've been on you. This way nobody gets hurt.

CHI CHI

Why Japanese boys in America don't like Japan girls?

HENRY

Who says they don't?

CHI CHI

Not only you but I meet other Japanese-American boys here and I see. . . but why?

HENRY

Maybe you remind them of their childhood. Maybe they don't like the reflection in the mirror. Maybe they just can't help themselves. Who knows? Who cares?

CHI CHI

I care. I care for you.

HENRY

Yeah, well, I like you too. I really do. I mean, you're a sweet kid and all that, but you're not my type.

CHI CHI

I do something bad?

HENRY

Oh no. You're okay but, well, I wasn't going to tell you this, but I see I gotta. Then you can forget me. The big thing is that I'm married. Yeah, I wasn't going to tell you but maybe it's better you know. My wife is a

beautiful woman with blonde hair and green eyes. And we have three children. Two boys and a girl.

CHI CHI

Oh.

HENRY

So you see, you'd better go home to Japan. Goodbye, Chieko.

Chi Chi exits with head bowed. Henry takes a deep breath and moves to another part of the stage. From stage left comes Leon, Henry's neighbor, in shorts and T-shirt.

MINO

That's Leon, Henry's next-door neighbor.

(Sings)

Oh, the San Fernando Valley is my home.

LEON

Henry, you gotta help me. Marcia wants a divorce. What am I going to do?

HENRY

Marcia wants a divorce?

LEON

Yeah, I'm going crazy.

HENRY

But Leon, you're married to Nancy. Marcia was your second wife, Nancy's your third and present wife.

LEON

Wait, let me get this straight. I'm married to Nancy now?

HENRY

Yes.

JERRY

Then why does Nancy want to divorce me?

HENRY

Don't ask me. Maybe you beat the kids.

LEON

No, that I don't do. I don't beat the kids. At least not my kids. Her kids sometimes I give a little whack. Like that Mortimer brat.

HENRY

Leon, Mortimer's your kid.

LEON

You're kidding?

HENRY

No. He's from your union with Hannah, your first wife.

LEON

Okay, then Fred's my kid too, right?

HENRY

No, he's Marcia's kid from her second marriage. You were Marcia's third husband.

LEON

Then Janet's not my kid. Correct?

HENRY

Wrong. Janet is your kid from your marriage with Nancy, your present wife. But Philip is Nancy's boy from her first marriage. You are Nancy's second husband.

LEON

What about the twins?

HENRY

They're yours. But not from Hannah, Marcia or Nancy. The boys were born out of wedlock from a Gypsy woman who was passing through on her way to Guam.

LEON

Henry, do me a favor. Write it all down for me. I'm busy right now. I gotta get down to the voting booth and vote for Nixon.

Leon exits. Mino comes down the ladder.

MINO

It's comforting to see that white guys screw up their lives too.

HENRY

Oh, Leon's all right. He's a pal, an insurance agent. I buy all my insurance from him, got me covered from

head to toe. You know, if I die in a hurricane in the Sahara Desert, Angel and Rex get $40,000. That's double the benefits for uncommon death in an unusual circumstance. Yeah, he's swell.

MINO

Well, how you doing, old buddy?

HENRY

Okay.

MINO

Stopped by your house but you were out.

HENRY

Yeah, four walls do not a home make.

MINO

Angel's a real nice girl.

HENRY

True. But "nice" is not the same as exciting, alluring, sexy, glamorous.

MINO

"Nice" is a virtue of the middle class.

HENRY

That's what she is. A nice middle class wife and mother.

MINO

Nothing wrong with that.

HENRY

No. She's the salt of the earth. Only trouble is I got high blood pressure.

(A beat)

You know, things aren't so clear to me anymore. The older I get, the less sure I am of things. It should be the other way around. Back in the Forties and Fifties, I really knew what I wanted. I soared with the eagles and played with the gods and had dreams no mere mortal could imagine.

MINO

Or so it seemed.

HENRY

Those were the good old days, the fabulous days.

MINO

Wax nostalgic, O prince of the past, and step into never-never land.

In the following; as names are mentioned their pictures are flashed on the screen.

HENRY

Remember Captain Marvel? Shazam! Boom! Liked him better than Superman. And how 'bout the Durango Kid, huh?

Henry and Mino face each other as if preparing for a shootout. They draw imaginary guns out and shoot with their hands.

HENRY & MINO

Pow! Pow! Pow! Pow!

Mino falls to the floor as if he's been shot.

HENRY

Hey, and Chester Morris as Boston Blackie. Now there was a slick character. And Evelyn Ankers, Randolph Scott, Ellen Drew, Joel McCrea, Madeline Carroll, Carole Lombard, Johnny Weissmuller, Joan Leslie, Bogey, Cagney, Priscilla Lane.

MINO

Don't you remember anyone yellow?

HENRY

Sure. Tojo. Bad news, man. I remember the Chinese servant in "Have Gun, Will Travel," the Japanese houseboy in "Auntie Mame." I remember Charlie Chan, all played by white guys. Man, I got yellow coming out of my rear end.

MINO

Yeah, the good old days really shaped your character, Henry, made you what you are today.

HENRY

One thing I'm not. Don't ever call me a J-A-P again, because I'm really a P-A-J.

MINO

What's that?

HENRY

Protestant American Japanese. See you.

Henry leaves Mino for another part of the stage. There is a loud blast of go-go music. Psychedelic music and lights flood the stage. Out comes Mimi dancing furiously and sexily. She is playful, sensuous. Henry sits and watches until she comes over. She teases him, then coaxes him to dance with her. Soon Henry is so engrossed in the dance he doesn't know the music has stopped. Mimi sits on a platform.

MIMI

Got a cigarette?

Henry comes up with a cigarette in a hurry. He hands it to her.

MIMI

Ain't you gonna light it for me?

HENRY

Oh sure.

Henry takes the cigarette and puts it in his mouth. He has a difficult time lighting it as it bobs up and down in his mouth. Mimi takes the cigarette and lights it herself. She offers him a smoke.

HENRY

No thanks, I don't smoke.

MIMI

Yeah? How come you carry them?

HENRY

Once long ago I needed cigarettes and I didn't have them. Now I make sure.

MIMI

Hey, that's pretty sharp. What do you do?

HENRY

I'm an actor.

MIMI

Hey, small world. I act too when there's something to act in.

HENRY

You look like an actress.

MIMI

Hey, weren't you the cook in "Bonanza"?

HENRY

Nope.

MIMI

Now I gotcha. The houseboy in "Bachelor Father."

HENRY

Before my time.

MIMI

Sorry, just can't place your face.

HENRY

Ever see "Love in the Sun, Burned on the Back"?

MIMI

Never even heard of it.

HENRY

How 'bout "Two Toes in Her Navel"?

MIMI

No.

HENRY

Don't you go to the movies? How 'bout the trades? What kind of actress are you?

MIMI

Hey, I'm good. I'll show ou. Let's do a scene together.

HENRY

Er. . .sure. . .what?

MIMI

The Hunchback of Notre Dame. I always wanted to play Esmeralda.

HENRY

I guess I'm the hunchback.

MIMI

You wanna be Esmeralda?

HENRY

Oh no, I'll be Quasimodo.

Henry bends over and effects a hunchback, then puts a hand over his face and slowly removes it to reveal a twisted, hideous face.

MIMI

Wow, you're ugly.

HENRY

(Chagrined)

Gee, thanks.

MIMI

Okay, you start and I'll come on.

Mimi runs offstage. Henry hobbles about hunched over.

HENRY

Esmeralda! Esmeralda!

Mimi dances out in Gypsy fashion.

MIMI

Poor, ugly creature. How pitiful. Nobody loves you.

She pats his head gently.

HENRY

Oh, Esmeralda, I desire you so. Will you join me in wedlock?

MIMI

I don't know, Quasimodo. Can hunchbacks screw?

HENRY

Why yes. Only my back is deformed.

MIMI

Oh, Quasi, what will people say when they see us together?

HENRY

They'll say Beauty and the Beast. And you're the Beast.

MIMI

Me the Beast?

HENRY

Yes. But only in the sense that you are the beast of burden and as such are burdened with all kinds of injustices unknown to man. Go forward, mighty Beast!

MIMI

That sounds Joan of Arc-ish.

She thrusts an arm in the air.

MIMI

(CONT˙)

C'est la guerre!

HENRY

And I am Beauty. Only in the sense that anything pure, even pure ugliness, is beautiful. For in ugliness is there beauty and in beauty is there ugliness-especially if you live on a diet of stewed prunes.

MIMI

C'est la vie!

HENRY

Esmeralda, I need love. Will you love me?

MIMI

It all depends, Quasi Quasi, on what you mean by love.

HENRY

By love I mean giving up your night out with the girls to bathe my feet in olive oil and singing love songs to me as you shave my face.

MIMI

Oh sure, I don't like girls anyway. And I need love too.

HENRY

Pray tell what love means to you.

MIMI

Love is two naked bodies steaming in passion, twisting in a hot tub, suds on skin sliding for joy, and a rubber duck. How about it?

HENRY

Huh?

MIMI

Do you wanna?

HENRY

Ah, wanna what?

MIMI

Steam in passion.

HENRY

Well, I already took my bath, but there's no such thing as being too clean.

MIMI

Hey, but I don't have the rubber duck. My ex-boyfriend took it with him.

HENRY

Well, I don't want to brag, but I got something better than a rubber duck.

MIMI

Oo-la-la!

Mimi kisses Henry and overwhelms him. They fall to the ground and roll around while Mimi shouts French phrases.

MIMI

Oh, mon p'tit tigre! Que tu me ravis!

(Oh, my little tiger, how you ravish me!)

Allez, allez! Pos de pitie! Mon amour,

(Go! Go! Show no mercy! My love,)

oh mon amour, je suis ta reine,

(oh, my love, I am your queen,)

je suis ton putai. Vas-y, que je crie!

(I am your whore. Make me cry for more!)

Encore! Encore!

Mimi is the agressor and Henry the hapless but happy victim. He tries to crawl away on his hands and knees but she pulls him back by the leg and jumps on his back and rides him like a horse. Eventually Henry crawls

away. Mimi follows and they relax.

HENRY

You're terrific.

MIMI

Am I? Really? My ex-boyfriend never said that.

HENRY

He didn't appreciate your finer points.

MIMI

No, he liked my breasts.

HENRY

You're so open and free. No hangups. I feel good just being with you.

MIMI

That's nice. Real sweet.

She gives him a peck on the cheek.

HENRY

Is this really happening to me?

MIMI

What do you mean?

HENRY

Maybe I'm dreaming all this. Sometimes I don't know what's real and what's fantasy.

MIMI

Who cares about those things as long as we got each other.

HENRY

That's what I mean. You talk too good to be true. I don't know.

MIMI

Are you freaking out on me?

HENRY

You are real, aren't you? You are the real girl of my dreams. I'm not dreaming you up.

She gives him a passionate kiss.

MIMI

Is that real enough for you?

HENRY

Yeah, oh yeah.

MIMI

Okay, I'm going to freshen up, get some wine and grass for us and we'll screw the night away. I'll be so warm and wet for you, baby, so juicy and ready.

Mimi gets up and exits. Henry goes to Mino.

MINO

What's wrong?

HENRY

Wrong? Nothing's wrong. Everything's right. Especially Mimi.

MINO

Who's Mimi?

HENRY

Mimi is my French vanilla with whipped cream, the Hollandaise sauce on my asparagus, the cream in my coffee, the marshmallow in my fire.

MINO

You'll get sick if you eat too much of that.

HENRY

No, not me. I can't get enough. Imagine, an old dog like me finding a sex kitten who knows more tricks than I do. Mimi's not her real name. In fact, I don't even know her real name. Isn't that funny? But I call her Mimi 'cause she talks French while making love. Says it makes her feel romantic.

MINO

A dream girl, all right.

HENRY

I love her, Mino. This is where I shoot the works, the climax I've been waiting for.

MINO

How long have you known her?

HENRY

Two months.

MINO

Ah good, your love has stood the test of time.

HENRY

I gotta see her tonight. We're going to chart a new course on the sea of love.

Henry starts to go to another part of the stage.

MINO

Don't forget your Dramamine!

HENRY

Mimi! Mimi! Come out, I want to see you.

Mimi appears looking disturbed.

MIMI

Why didn't you phone first?

HENRY

I had to see you. I couldn't wait.

MIMI

I'm busy tonight.

HENRY

Are you sick?

MIMI

No, I'm fine. I'm just tied up, okay?

HENRY

I got something important to tell you.

MIMI

Listen, babe, why don't we talk about it tomorrow?

HENRY

But I want you tonight. You don't know how much I need you.

Henry tries to kiss her, but she turns her head. Beau enters.

BEAU

Hands off, buster.

HENRY

Who the hell are you?

BEAU

Tell 'em, sugar.

MIMI

My boyfriend.

HENRY

What about me? I thought. . .

MIMI

What do you want me to say? Beau and I split up before I met you. Now we're back together. It's that simple. We're packing, going back to New York.

HENRY

Don't go. I need you.

MIMI

I gotta go. Nothing's happening for me here. Maybe my luck will change. Nothing personal, you understand. I wasn't going to tell you. No use hurting your feelings for nothing. I leave and you don't see me again. No big deal.

HENRY

But what's wrong with me? All the things we did. You were my girl.

MIMI

Don't hassle me, dammit. I never said you were my man. You looked lost and helpless. You were kicks for a while. Maybe I felt sorry for you. I'm a sucker for things like that. But that's finished. Now stop making a pest of yourself before I start hating you.

Mimi and Beau exit.

HENRY

She loves me, I know that. She wouldn't leave me. Who's screwing around with my life? This isn't the way it's supposed to be. I'm not going to let it happen this way.

MINO

It's true, Henry!

HENRY

Hell no!

MINO

She never loved you!

HENRY

That's lie!

MINO

She's gone!

There is a loud-pitched sound of garbled voices on tape as if running in reverse. Henry is screaming, "No, no, no, no" as a series of slides on negative print flash on the screen rapidly. Suddenly there is silence and the screen goes blank. Henry looks around.

HENRY

Mimi. Mimi, where are you?

BEAU

She's dead.

HENRY

What do you mean?

BEAU

She killed herself.

HENRY

What? Why? I. . .

BEAU

She left this for you.

Beau hands him a note and exits. Mimi appears on a higher platform in a spotlight.

MIMI

I'm sorry, babe, I hate doing this to you. But things went bad long before I met you and I can't stop falling. It's too late. It's always too late. We had some swell times together. You were good for me, real good. Wish I had met you before I got screwed up like this. Don't hate me for what I'm doing.

Circle of light has been getting smaller and smaller on Mimi until it is just on her face.

MIMI

(CONT˙)

Just remember how happy we were. Promise you won't forget me, babe, promise me that. Bye, bye. Love you.

Blackout on Mimi. Henry walks up to the top of the ladder, then faces the audience. He sways dangerously on the top.

MINO

What're you doing up there?

HENRY

I'm going to jump off this crummy world.

MINO

For what?

HENRY

Love.

MINO

What's this, your Romeo scene? Who you kidding?

HENRY

I could've made Mimi happy.

MINO

Like you make Angel happy?

HENRY

I'll never forget Mimi. Why did she have to die?

MINO

Okay, okay, have it your way. So Juliet is dead. Long live Romeo. A defeat now, you bounce back. A victory the next time. You make the best of what you got. The thing is you don't surrender. Never surrender to the enemy.

HENRY

Who's the enemy? That's what I want to know. Who's my enemy?

Angel appears at another part of the stage. She is dressed realistically in a dress, the following scene is the

reality of his life as opposed to the surrealistic nature of his earlier relationship with Angel.

ANGEL

Henry. Henry, I want to talk to you.

MINO

Angel wants you.

HENRY

Angel. Yeah, I forgot about her. She's always there when you want her.

MINO

Angel does not fear to tread where fools rush in.

Henry goes down the ladder and moves toward Angel.

HENRY

Why are you all dressed up?

ANGEL

I'm leaving you, getting a divorce.

HENRY

Divorce? What for? I don't understand.

ANGEL

You never understand.

HENRY

What did I ever do to you?

ANGEL

What did you ever do for me?

HENRY

What do you want--every minute of my life dedicated to your happiness? I'm sorry I don't work that way.

ANGEL

I'm sorry too, but I don't need you to make me unhappy. I do all right by myself.

HENRY

Maybe we can still save the marriage.

ANGEL

What for? You don't love me. You don't have any love to share, Henry, you only have enough for yourself.

HENRY

Things have changed. Something has happened. Maybe now I can pull it together.

ANGEL

It's too late. I want to go, don't try to stop me.

HENRY

What about Rex?

ANGEL

He'll survive. I'll take him with me.

HENRY

What will people say?

ANGEL

Divorce is a necessity of life, nobody will even turn their heads.

HENRY

What else can I say?

ANGEL

Just say goodbye.

Angel quietly exits. When she is gone, Henry says:

HENRY

Goodbye.

Henry now drifts over to Mino, who has been watching.

MINO

How you been?

HENRY

Huh? Oh, okay.

MINO

Drifting?

HENRY

No, no, ah. . .just tell me what year this is.

MINO

1980.

HENRY

1980? Where does it go, huh? Scares the hell out of me. Jeez, I'm 40 and still not out of the gate. Am I disqualified?

MINO

No, you're still in the race.

HENRY

What are the odds on me?

MINO

Right now, 100 to one.

Henry takes out his wallet and hands Mino $2.

HENRY

Here's two bucks. Put it on the favorite, will you.

MINO

Not on you?

HENRY

Nah, I don't like longshots. They disappoint you 99 times out of a hundred. You know the older I get, the more I think about the past. I got more to look back on than to look forward to.

MINO

That tell you something?

HENRY

Tells me I'm on the eight and a quarter mark on a 12-inch ruler.

(A beat)

Wonder what became of Shirley Drake who became Mrs˙ Ted Evans?

MINO

They got divorced.

HENRY

Them, too, huh.

MINO

Yep. She took her two kids and married a guy who runs a Baskin and Robbins in San Diego. Gave birth to three more kids and is taking yoga lessons at the Y˙ Ted Evans is prospecting for gold in Rhode Island. Lost his hair and gained 70 pounds. You'd never recognize him.

HENRY

That's nice.

MINO

Remember Mariko?

HENRY

Of course. She got her ranch, I hope.

MINO

No. Some guy chiseled her out of the money in a phony land deal. She never did see her father again. When her son found out about her profession, he thanked her for raising him, then rammed his Honda motorcycle into the side of a Mack truck.

HENRY

You mean he committed suicide?

MINO

Oh no, he just wasn't wearing his eyeglasses when he ran a red light. It was an accident. And he's not dead. Though kid. Well adjusted too. He's a surfing instructor in Poughkeepsie now. Mariko's living in a third-story apartment with no elevator and working as a coffee shop waitress in Oakland.

HENRY

What about Chi Chi? Did she go back to Japan?

MINO

No, she married a white guy. An AC-DC professor of economics. She teaches a night class in flower arrangement in Las Vegas.

HENRY

She was a good kid. I was pretty tough on her. She must've thought I was a low grade pork butt.

MINO

Frankly, she doesn't think of you at all now.

HENRY

Know who I still think about sometimes-Mimi. What happened to her?

MINO

Mimi? Didn't you say she died?

HENRY

Nah. She went off with this guy Beau.

MINO

The odds on you are now 50 to one.

HENRY

That right? Here's five bucks. Bet the favorite on the nose.

MINO

Beau tried to rape a nurse in Manhatan. But she bit off his do-da and shoved it through a manhole. He died of shock singing "Zip a dee do da."

HENRY

I never knew he was a singer.

MINO

Mimi married a karate instructor in Brooklyn.

HENRY

No kidding? You think maybe she married him 'cause she saw a little of me in the guy?

MINO

I don't think so. He's Puerto Rican. But she cheats on him. Hate to tell you. Three [...]times[...] a month she rolls around with a midget.

HENRY

Midgets and hunchbacks, I'm not surprised.

MINO

And Thursday nights she's a nude model for a class in plumbing.

HENRY

She think of me sometimes?

MINO

Oh, once she was playing with a rubber duck and said, "Wonder what became of whatshisname?"

HENRY

That's me?

MINO

That's you.

HENRY

What about you? What happened to you?

MINO

Don't you remember? I drowned at the beach. The surfboard hit me on the head. It was in 1958, a week after I quit school.

HENRY

That was a long time ago.

MINO

Not really. Just a blink of an eye, a hiccup, a cough, a sneeze in the millennia of time.

HENRY

And Angel? She okay?

MINO

She married a Chinese podiatrist.

HENRY

Feet doctor, huh. That's funny. She had this phobia about feet. Especially toes.

MINO

And Rex is okay.

HENRY

Is he like me?

MINO

You want him to be like you, he'll be like you.

HENRY

No, don't make him like me. Anybody but me. Can he be like you?

MINO

If that's what you want.

HENRY

Yeah, make him be like you. Well, maybe 80 percent you and 20 percent me. I got some good in me. Good knees. Always had good knees. Give him my knees. Well, I gotta go. Don't be a stranger, huh. Give a call sometimes. You know my number.

MINO

Yeah, I got your number.

Slowly the lights go out on the stage until there is only one over Henry while he is talking. Mino, in effect, is lost in the shadows, although he is still there with Henry.

HENRY

You know I went to this party once and people smiled right past me. They were all tripping out on their own egos. This one white guy with beard and puka shells spits TM jazz in my left ear. With my right ear I hear this hang-loose bra-less chick telling a lady rhino how she's looking for a real lover, no more short-circuited assholes for her. So I look right at her, our eyes collide and I'm a wreck. But nothing registers with her. Like I wasn't there. Like I was invisible, no color. She sips her chianti, smokes her grass, walks right past me and glides off into the fog. TM beard is zonked on coke and Freddie Bartholomew is a runny-nosed kid rolling on TV. Man, it was cold. Even Dylan needed a Japanese sex blanket. . .Jeez, who keeps pulling the disappearing act. . .Where does everybody go?

Light on Henry fades very slowly to blackout.

THE END

(END OF PLAY)